

CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/4/3347

"D R W H O"

SERIAL M

Episode Four: "Inferno"

by

DENNIS SPOONER

Producer	VERITY LAMBERT
Director	CHRISTOPHER BARRY
Designer	RAYMOND P. CUSICK
Script Editor	DENNIS SPOONER
P.A.	DAVID MALONEY
A.F.W.	VALERIE WILKINS
Assistant	THELMA HELSBY
Floor Assistant	TREVOR BECKETT

Makeup Supervisor	SONIA MARKHAM
Costume Supervisor	DAPHNE DARE

TM(1)	HOWARD KING
TM(2)	MARK LEWIS
Sound Supervisor	RICHARD CHUBB
Grams Operator	TONY BOWERS
Vision Mixer	CLIVE DOIG
Crew	FOURTEEN

CAMERA REHEARSALS:

Friday, 15th January 1965

RIVERSIDE ONE

Camera rehearsal	10.30 am - 1.00 pm
(with TK-23 all day)	
(TK-44 from 4.00 pm)	
Lunch	1.00 pm - 2.00 pm
Camera rehearsal	2.00 pm - 7.00 pm
(Tea approx. 3.45pm)	
Supper	7.00 pm - 8.00 pm
Line up	8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4E/25749) . 8.30 pm - 9.45 pm
(VT 12 and 9)

TRANSMISSION: Saturday, 6th February 1965

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TX1965

SCRIPT
by DENNIS SPOONER

CAST LIST:

Dr Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vivki	MAUREEN O'BRIEN
Sevcheria.....	DEREK SYDNEY
Delos	PETER DIAMOND
Tavius	MICHAEL PEAKE
Nero	DEREK FRANCIS
Poppaea	KAY PATRICK
Guard	FRED HAGGERTY
Guard	GERRY WAIN

Extras:

Guards	ERIC BIRD, ROSS THOMAS,
	JOHN POLLOCK, ALLAN SELWYN,
	BILL BURRIDGE

Rabble	JOHN DAY, FRANK SUSSMAN,
	PAUL DUVAL, TONY POOLE,
	YASHA ADAMS, MICKIE BAKER,
	DEREK MARTIN, ALLAN WAKELLING,
	MICHAEL BUCK, DAVID BREWSTER.

BILL RICHARDS, PHILIP MOORE,
ALFRED MORGAN, LEN SAUNDERS,
ALAN JONES.

TECHNICAL REQUIREMENTS:

Camera 1)	Heron - 50°
Camera 2)	Pedestal - Turret
Camera 3)	Pedestal - Turret
Camera 4)	Pedestal - Zoom
Camera 5)	Pedestal - Zoom

Four floor monitors
Frams
Studio Foldback
Cut keys
Roller Caption Machine
Two caption stands
TK-23 and TK-44

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"DR WHO" Ep.4(M)

RUNNING ORDER

23/1/4/3347

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
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PLEASE NOTE THAT THE LAST PART OF THE PROGRAMME I.E.
FROM PAGE 50 (SCENE 29) TO THE END WILL BE RECORDED
FIRST.

1 T/C 1 OPENING TITLES & TRAILER					
2	1. INT. FIGHTING AREA	Delos Ian Nero Barbara Sevcheria Extras: Guards	Night	4A-1A-A1-5A	1-16
7	2. INT. COURT	Poppaea Tavius	Day	2A-B1-3A	17-19
9	3. INT. CORRIDOR	Barbara Tavius	Day	4B-C1-1B-5B	20-22
10	4. INT. COURT	Barbara Tavius	Day	2A-B1-3A	23-27
12	5. EXT. COURT	Sevcheria Extras: Guards	Day	1C-C2	28
12	6. INT. COURT	Barbara Tavius	Day	2A-B1-3A	29
RECORDING RUN-ON					
13	7. EXT. NERO'S COURT	Ian Delos Extras: Passers-by	Day	C2-4C	30
14	8. INT. COURT	Dr Who Vicki Tavius Nero	Day	2A-B1-3A-1D/E	31-48
20 T/C 2 DR WHO'S HANDS AND GLASSES Dur: 19"					
21	9. INT. COURT	Dr Who Nero	Day	B1-3A	49
22 T/C 3 PLANS IN FLAMES Dur: 36"					

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
22	9A. INT.COURT	Vicki Dr Who Nero <u>Extras:</u> <u>Guards</u>	Day	2A-B1-3A-1E	50-55
25	10. INT.CORRIDOR	Nero Poppaea	Day	4B-A2-C1	56
NO SCENE 11)					
BREAK IN RECORDING NO.1 (Set throne)					
27	12. EXT. COURT	Sevcheria <u>Extras:</u> <u>Guards</u>	Even- ing	1F-Fishpole	57
28	13. INT.CORNER OF COURT	Barbara	Even- ing	5C	58
28	14. INT.NERO'S COURT	Nero Tavius <u>Extras:</u> <u>2 Guards</u>	Even- ing	2A-B1-3A	59
29	15. EXT. NERO'S COURT	Ian Delos Sevcheria <u>Extras:</u> <u>Guards</u> Rabble	Even- ing	5D-C3-1G-4D	60- 62
31	16. INT. NERO'S COURT	Tavius Nero Ian Delos <u>Extras:</u> Rabble	Even- ing	2A-B1-3B- 4E-1E	63- 72
33	17. EXT. NERO'S COURT	Sevcheria <u>Extras:</u> <u>Guards</u>	Even- ing	C3-5E	73
RECORDING RUN-ON (Strike window)					
33	18. INT. CORRIDOR	Ian Tavius	Even- ing	4B-C1	74
34	19. INT. CORNER OF COURT	Barbara Ian Tavius	Even- ing	C1-5F	75

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
35	20. EXT. NERO'S COURT	Sevcheria Dr Who Vicki <u>Extras:</u> Guards	Evening	5D-C3-1G-A3	76- 78
36	21. INT. NERO'S COURT	Nero Ian Delos Barbara <u>Extras:</u> Rabble	Evening	2B-B1-3B	79- 81
36	22. EXT. NERO'S COURT	Ian Delos Barbara Sevcheria <u>Extras:</u> Rabble	Evening	4B-A3 (swung L)- 1H	82- 84
37	23. INT. WAITING HALL	Tavius	Evening	2A-B1	85
38	24. EXT. BUSHES COUNTRY RD.	Dr Who Vicki	Night	C3-5E	86
39	T/C 4 L.S. BURNING ROME	Night (9")			
39	25. EXT. BUSHES COUNTRY RD.	Dr Who Vicki Ian Barbara Delos	Night	5E-C2-1J	87- 92
45	T/C 5 C.S ROME BURNING	(6")			
45	26. INT. NERO'S WAITING HALL (9")	Nero	Night	3A INLAY SHOT	93
46	T/C 6 BURNING BUILDING (MACHINE B) (9") For use with Inlay				
46	T/C 7 BURNING BEAM -- DEBRIS	(16")			
46	27. EXT. ROMAN HOUSE COURTYARD	Ian Barbara	Early Morning	4F (pushing 3) 3C-B2-2C	94- 105
50	28. EXT. COURTYARD ROMAN HOUSE	Dr Who	Day	C2-1J	106

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
**	PLEASE NOTE THAT THE FOLLOWING SCENES (PRINTED ON BLUE IN THE CAMERA SCRIPT) WILL BE RECORDED FIRST - OUT OF SEQUENCE.				
50	29. EXT. COURTYARD ROMAN HOUSE	Dr Who Vicki Ian Barbara	Day	3D-4F-1K -B2-2C	107- 114
54	T/C 8 EXT. TARDIS Day				
55	30. INT. TARDIS	Dr Who Ian Barbara Vicki	Day	4G-A4-1L- 2D-3E	115- 122
58	<u>CLOSING TITLES:</u> 5E 123				
Roller Starts: Dr Who ... William Hartnell Ends: Associate Producer ... Mervyn Pinfield					
Slide 3) Producer - Verity Lambert					
Slide 4) Directed by CHRISTOPHER BARRY BBC-tv					
LONG BREAK - STRIKE TARDIS - SET OPENING					

"DOCTOR WHO"

(Serial 'M')

by

Dennis Spooner

Episode Four: "Inferno"

N.B. THE LAST PART OF THE PROGRAMME i.e.
FROM PAGE 50 (SCENE 29) TO THE END
OF THE PROGRAMME WILL BE RECORDED FIRST.
THERE WILL THEN BE A LONG BREAK TO
STRIKE THE TARDIS AND SET THE OPENING.

FADE IN TELECINE (1) TK-23

Opening Titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

Fighting Area. Night.

Delos comes back into
the attack and after a
bout of fighting Ian
slips and Delos moves
forward, his sword at
Ian's throat.

SUPERIMPOSE SLIDE 1)

' INFERNO '

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by
Dennis Spooner

FADE OUT

(cont.....)

(1 next)

Delos looks to Nero for a command. Nero, holding his thumb down says, very deliberately:

NERO: Cut his head off!

Delos raises the sword in preparation to strike, and, as he raises his sword we see Barbara registering horror.

Fight Music
4M-1A

1. 1 A 33 CAMS: 4A-1A-5A /BOOM A1/

HIGH SHOT past
DELOS onto IAN

1. INT. FIGHTING AREA. NIGHT.

Sting
1M-5

2. 5 A n/a
CU DELOS.

WIDEN SHOT as
DELOS xs to
NERO.

(WE HOLD ON DELOS AS HE
LOOKS DOWN AT IAN - THEN,
UNABLE TO KILL HIS FRIEND,
HE RISES AND WITH A ROAR
OF ANGER, RUSHES TOWARDS
NERO.)

3. 4 A n/a
M.S. IAN

WIDEN to L.S.

NERO GIVES A ROAR OF RAGE
AND JUMPS TO HIS FEET -
HE PUSHES DELOS TO ONE
SIDE, WHO HAS CHARGED IN
BLIND HATRED, AND NERO
SHOUTS TO SEVCHERIA AND
THE TWO GUARDS)

NERO: Guards! Guards!

(5 next)

(Sh. 3 on 4)

- 3 -

(THE GUARD AND
SEVCHERIA RUSH
FORWARD PREPARING
TO STRIKE DELOS
FROM BEHIND)

IAN: Delos! Look out!

(DELOS TURNS ON
IAN'S SHOUT AND
MEETS THE GUARDS,

4. 5 A m/a
M.2-s DELOS/
SEVCHERIA.
PAN DELOS onto
rostrum.

DELOS IS BATTLING
WITH THEM AS IAN
AVOIDS THE OTHER
GUARD'S LUNGE OF
SWORD, AND GOES
TO THE ASSISTANCE
OF DELOS.

IAN AND DELOS
FIGHT SEVCHERIA
AND THE TWO GUARDS.
WE FEATURE THIS
BATTLE, CUTTING
AWAY TO NERO,
CLINGING TIGHTLY
TO BARBARA'S ARM/
AND OBVIOUSLY
VIEWING THE FIGHT
WITH A FIENDISH
GLEE)

5. 4 A m/a
CU SWORD
PAN UP as IAN
grabs it to
L.S. FIGHTING
fgd. and bgd.

6. 1 A 9
C.2-s
BARBARA/NERO

NERO: This is better my dear -
now they're really fighting for
their lives! (cont....)

7. 5 A m/a
M.2-s
DELOS and GUARD

(THERE IS ANOTHER
BURST OF FIGHTING,
NERO ANXIOUS FOR
IAN'S AND DELOS'S
BLOOD.

PAN DOWN as
GUARD falls

8. 1 A 24

MIS BARBARA and
NERO and GUARD

DURING THIS ONE
OF THE GUARDS IS
STABBED BY DELOS.
HE ROLLS AND FALLS
AT NERO'S FEET, A
KNIFE STICKING FROM
HIS CHEST AND VERY,
VERY DEAD.

NERO, VERY IRATE,
SHOUTS AT HIM)

PAN GUARD to
floor as NERO
kicks him.

- 3 -

(4 next)

(Sh.8 on 1)

- 4 -

NERO: (cont) Get up and fight -
you coward - your Caesar commands
you!

9.

4 A m/a
IAN fgd./
DELOS bgd.

(THE MAN NATURALLY
DOES NOT MOVE AND
NERO KICKS AT HIM
WITH A VENGEANCE.)

IAN AND DELOS NOW
HAVE ONLY SEVCHERIA
AND THE REMAINING
GUARD TO ACCOUNT
FOR, BUT, AS THEY
ARE NOW BOTH NEAR
THE DOOR DELOS IS
THINKING OF ESCAPE)

10. 5

A m/a
L.S. IAN/DELOS
fgd.
BARBARA/NERO
bgd.

DELOS: Ian, we can get out this
way!

IAN: (SHOUTING) Barbara -
Barbara, come on.

(NERO HAS RELEASED
BARBARA TO KICK
AT THE GUARD BUT
BARBARA IS AT THE
OTHER SIDE OF THE
ROOM.

SHE MAKES A MOVE
TOWARDS IAN BUT
NERO, HEARING THE
CALL AS WELL,
CUTS BARBARA OFF
AND GRABS HER HAIR
AND/OR ARM)

BARBARA: I can't, Ian - I can't!

(NERO, TYRANNICAL
WITH HIS FURY,
SHOUTS AT SEVCHERIA
AND THE GUARD)

NERO:
Kill them! Kill them!

(4 next)

- 4 -

(Sh. 10 on 5)

- 5 -

(IAN CALLS OUT AS
SEVCHERIA AND THE
GUARD PREPARE FOR
ANOTHER RUSH)

11. 4 A n/a BARBARA: Run quickly Ian! /

12. 1 A 24 IAN: I'll come and find you -
somehow. /

LOW M.S.
IAN/DELOS
GUARD and
SEVCHERIA

(IAN AND DELOS DUCK
OUT OF THE DOOR,
PULLING SOMETHING
DOWN TO FORM A
BARRIER BEHIND THEM.

4M-1B

SEVCHERIA AND THE
GUARD HALT AT THE
BARRIER. THEY
CLEAR A WAY AND ARE
ABOUT TO FOLLOW IN
PURSUIT. WHEN:) /

13. 5 A n/a
C.2-s NERO/
BARBARA

NERO: You'll never catch
them now!

(SEVCHERIA AND THE
GUARD PAUSE, AND
MOVE BACK TO NERO
STRUGGLING STILL
WITH BARBARA, BUT
HOLDING HER EASILY
WITH NO EFFORT IN
HIS BRUTE STRENGTH)

I'll teach you to turn
against me!

(NERO HURLS BARBARA
TO THE GUARD WHO
GRABS AND HOLDS
HER. SEVCHERIA
MOVES IN TO JOIN
NERO) /

14. 1 A 24
C.2-s NERO/
SEVCHERIA

SEVCHERIA: But we would have
caught them, Caesar.

(4 next)

- 5 -

(Sh.14 on 1)

- 6 -

NERO: Fool! You'd have stood
no chance in the streets out-
side. But I'll see them dead.

15. 4 A n/a Tracked (HE TURNS TO LOOK
CU BARBARA in AT BARBARA NOW IN
THE BACKGROUND)/

I'll see them dead.

16. 1 A 24 (SEVCHERIA FOLLOWS
C.3-s NERO HIS GAZE TO BARBARA,
SEVCHERIA/BARBARA AND ALTHOUGH SCARED,
QUERIES NONETHELESS)/

SEVCHERIA: You think they'll
come for her Caesar?

NERO: They'll come!
And when they do - you'll
recognise them! Use my guards,
Bring them to me.

SEVCHERIA: I understand Caesar
Nero.

NERO: Succeed and you'll be
rewarded. Fail, and you die!
(TO BARB.) A friend of the gladiators,
are you? (TO SEVCHERIA) Your sword.
(NERO MOVES AWAY
FROM SEVCHERIA AS
FEAR CROSSES THE
LATTER'S FACE.

PAN NERO Rt.
to GUARD.

NERO COMES UP TO
BARBARA, LOOKS AT
HER, THEN TURNS
TO SEVCHERIA WHO
REJOINS HIM AND
TAKES HIS SWORD)

(2 next)

- 6 -

ME

(Sh.16 on 1)

- 7 -

Let GUARD drop.

TIGHTEN to C.2-s
BARBARA/NERO inc.
SWORD.

NERO LOOKS AT THE
GUARD AND, AFTER
A LOOK OF TERROR
APPEARS ON THE
MAN'S FACE, DRIVES
HOME THE SWORD
(OUT OF VISION)
AND THE MAN CRUMPLES.

WE CLOSE IN ON NERO
AS HE LOOKS DOWN)

NERO: (cont) (AFTER DISDAIN-
FULLY) He didn't fight hard
enough!

MUSIC
LINK
4M-2

(NERO LOOKS DOWN
AT THE BODY, WITH
A LOOK OF DISTASTE,
DROPS THE SWORD
AND BRUSHES HIS
HANDS TOGETHER
"WIPING OFF" THE
DIRT OF THE SWORD
HANDLE)

MIX

CAMS: 2A-3A /BOOM B1/

17. 2 A 24

MCU POPPAEA 2. INT. NERO'S COURT DAY.

PULL BACK
to M.S.

(WE COME UP ON THE
ARCHWAY WINDOWS,
ESTABLISHING THAT
IT IS NOW DAY, THEN
ANGLE OUT TO SHOW
POPPAEA/

18. 3 A 33

DEEP 2-s

SEE TAVIUS ENTER
AND BOW)

TAVIUS: You sent for me, Madam?

(2 next)

- 7 -

(Sh. 18 on 3)

-- 8 --

POPPAEA: Tavius - yes! Come here.

19. 2 A 24 as he joins...
M.2-s POPPAEA /
TAVIUS (TAVIUS MOVES ACROSS TO JOIN POPPAEA) /

The new slave you bought for me...

TAVIUS: Yes, madam?

POPPAEA: I find her unsatisfactory. Get rid of her.

(TAVIUS BOWS AS
POPPAEA STARTS
TO LEAVE, THEN:)

TAVIUS: Of course - as soon as I can find a replacement....

(POPPAEA TURNS
ANGRILY)

POPPAEA: Immediately! If she's not out of the palace today, I'll take my own measures - (TO HERSELF) and they'll be successful this time...

TAVIUS: The Caesar Nero gave me authority to...

(POPPAEA STRIKES
TAVIUS ACROSS THE
FACE)

TIGHTEN to
CU TAVIUS

POPPAEA: How dare you speak to me like that! My orders are to be carried out, otherwise your own life will be in danger!

(POPPAEA MOVES
ANGRILY OUT OF THE
ROOM, AND WE ANGLE
ONTO TAVIUS)

20. 4 B w/a
L.S. CAMS: 4B-1B-5B /BOOM C1/
3. INT. CORRIDOR. DAY.

(5 next)

- 8 -

ME

(Sh.20 on 4)

- 9 -

(WE CUT TO THE
CORRIDOR, AND A
SPLIT SECOND
AFTER ARRIVING
WE SEE BARBARA
MOVE ROUND AND
TURN INTO THE
CORRIDOR.

SHE LOOKS ABOUT
HERSELF AND AROUND
IN A AGITATED
FASHION.

21. 5 B m/a
M.S. TAVIUS
WE SEE TAVIUS
MOVING OUT

22. 1 B 24
m.2-s
AND THEN SEE BAR-
BARA AS SHE MOVES
INTO FRAME TO
JOIN HIM)/

BARBARA/TAVIUS

BARBARA: Tavius. I've been
looking everywhere for you!

TAVIUS: Oh?

(BARBARA INDICATES
THE DOORWAY)

BARBARA: Is there anyone inside?

CRAAB Rt. with
THEM past
pillar to see
through arch.

TAVIUS: No.

- 9 -

(2 next)

ME

(Sh.22 on 1)

- 10 -

BARBARA: It will be safer if
we talk in there.

(TAVIUS ALLOWS
BARBARA TO GO
THROUGH AS WE:)

23. 2 A 24

L.S.

CAMS: 2A-3A /BOOM B1/

4. INT. NERO'S COURT.. DAY.

(BARBARA COMES
THROUGH INTO THE
BEDROOM, FOLLOWED
BY TAVIUS.

SHE TURNS AND
LOOKS CAREFULLY
INTO THE CORRIDOR
TO MAKE SURE THEY
WILL NOT BE OVER-
HEARD)

BARBARA: Tavius, I'm desperate,
you're the only one I can turn to.

TIGHTEN to
M.2-s fav.
BARBARA

I can't go anywhere. The guards
are watching me all the time.
TAVIUS: Please, slowly - I don't
understand.

BARBARA: You know when I first
came here - I said I wouldn't
stay?

TAVIUS: Yes.

BARBARA: Well that time has
come - I was planning to leave -
a friend of mine, Ian, is coming
to collect me.

TAVIUS: Go on.

(3 next)

- 10 -

(Sh.23 on 2)

- 11 -

BARBARA: Nero knows this, he's
going to use me to trap him.

TAVIUS: I see. Do you know
when your friend is coming?

BARBARA: I think its- tonight.

24. 3 A 16 as he
CXS turns... TAVIUS: Good -

25. 2 A 9
CU BARBARA don't worry, - I shall
think of something. I promise
you! It will be all right./

26. 3 A 24
MXS HOLD 2-s
as TAVIUS Xs
Rt. BARBARA: Tavius, what can I
say? I can't possibly repay you./

TAVIUS: I need no reward, I
have my reasons for helping.
Poppaea instructed me to dismiss
you - I shall say T. did.

BARBARA: (NODDING, SMILING)
Thank you, Tavius - you've given
me hope at last.

(TAVIUS SMILES)

BARBARA CROSSES
TO LOOK OUT OF
THE WINDOW)

TAVIUS re-enters
shot

Oh
Do you know ... Maximus Pettulian?

TAVIUS: Yes, yes I do - why?

27. 2 A 9
CU BARBARA BARBARA: Nero arranged an
appearance for him, at the arena,
it seems that...

(BARBARA IS AT THE
WINDOW. SHE LOOKS
DOWN AND OUT, AND
REACTS TO SOMETHING
SHE SEES. WE HEAR THE
NOISE OF GUARDS.)

28. 1 C 50 CAMS: 1C /BOOM C2/
HIGH L.S. 5. EXT. NERO'S COURT. DAY.

(2 next)

- 11 -

(Sh.28 on 1)

- 12 -

(SEVCHERIA MOVES
PAST WITH A SMALL
BAND OF GUARDS.

/CRICKETS/

HE STOPS, POSTS A
COUPLE OF THEM AS
SENTRIES, IS SATIS-
FIED, AND MOVES
AWAY, LEAVING OFF
THE REMAINDER TO
STATION THEM ELSE-
WHERE, AND SUGGESTING
THAT HE IS SURROUNDING
THE COURT IN DOING SO)

29. 2 A 16

CU BARBARA

CAMS: 2A-3A /BOOM BL/

6. INT. NERO'S COURT. DAY.

TAVIUS in
Rt. to
VC 2--s

(BARBARA IS STILL
LOOKING DOWN.

SHE TURNS AWAY -
TOWARDS US, VERY
WORRIED, AS TAVIUS
MOVES IN TO JOIN
HER.

WE HEAR THE NOISE
OF THE GUARDS
MOVING OFF)

TAVIUS: Yes, go on - Maximus
Fetutlian is to appear at the
arena?

(4 next)

- 12 -

ME

(Sh.29 on 2)

- 13 -

BARBARA: Tavius, they're posting
guards! It must be to trap Ian!

(BARBARA CASTS AN-
OTHER ANXIOUS
LOOK BELOW)

~~RECORDING RUN-ON~~

~~/Cam.1 move to Posn.D - Court/~~

~~/Set Table/~~

30. 4 C m/a
C.2-s IAN/
DELOS 7. EXT. NERO'S COURT. DAY.

GRAMS:
Crickets
quiet crowd
noise.

(ALTHOUGH FOR CON-
VENIENCE SET OUT-
SIDE NERO'S COURT,
WE SUGGEST, AS WE
PICK UP IAN AND
DELOS, THAT THEY
ARE IN FACT IN A
STREET.

WE FRAME THEM TIGHT
AGAINST THE PILAR
OF AN ARCH, AND
JUST BEFORE THE
CAMERA TIGHTENS
INTO A CLOSE TWO-
SHOT, A COUPLE OF
PASSERS-BY, WITH
WARES, PUSH THEIR
WAY PAST.

IAN AND DELOS LOOK
AROUND FURTIVELY,
AND CONVERSE IN
LOW TONES)

DELOS: If we've got to waste
time until tonight - I suggest
we get under cover.

IAN: Sometimes it's safer to
hide in the open, Delos.

(DELOS RAISES AN
EYEBROW, ACCEPTS,
AND THEN, RATHER
PHILOSOPHICALLY.)

(1 next)

- 13 -

ME

(Sh.30 on 4)

- 14 -

DELOS: We won't get near the palace; you know that - they'd have heard you shout, they'll be waiting.

IAN: Yes, maybe. But I've got a friend who specialises in trouble. He dives in and usually finds a way. I'll take a leaf out of his book for once. Come on.

(THEY MOVE AWAY,
AND AS THEY DO SO,
WE CUT TO:)

TABLE POSN.B
& redressed

CAMS: 2A-3A-1D/E /BOOM BL/

31. 1 D 33
HIGH C.U.
PLAN 3. INT. COURT. DAY.

(WE COME UP ON A
LARGE DETAILED
DRAWING, MADE BY
NERO, OF HIS NEW
VISION OF ROME.

PULL BACK
to 2-s
DOCTOR/
VICKI
WE PULL OUT
SLIGHTLY TO SHOW
THAT WE ARE
LOOKING OVER
DOCTOR WHO'S
SHOULDER.

WE CUT TO SEE
THAT THE DRAWINGS
ARE ALL LAID OUT
ON A TABLE WHICH
IS SET BY THE
WINDOWS, AND THE
SUN IS STREAMING
THROUGH THESE
OPEN ARCHWAYS.

(2 next)

- 14 -

(Sh.31 on 1)

BESIDE THE TABLE
ARE STACKS AND
STACKS OF PARCH-
MENTS AND PAPERS,
MORE OF NERO'S
WORK.

VICKI IS IN ATTEND-
ANCE, IDLY FLICKING
THROUGH THE PLANS
IN A DISINTERESTED
WAY.

DOCTOR WHO IS
STARING AT THE
DRAWINGS INTENTLY,
EVEN GETTING OUT
HIS SPECTACLES AT
SOME OF THE MORE
DETAILED INTRICATE
BITS)

DOCTOR WHO: Mm - most inter-
esting - you know what these
are - don't you child?

VICKI: (SHRUGGING) Plans.

32. 2 A 24
MCU DOCTOR
DOCTOR WHO: Yes, made by Nero
for his rebuilding of Rome. /
What is it now? Sixty-four A.D.
July. Of course, of course -
he burns Rome...

VICKI: Oh, yes! I know about
that, Doctor.

DOCTOR WHO: He must be planning
it - anytime now... Mm? Mm?

(DOCTOR WHO, DEEP
IN THOUGHT, RETURNS
TO THE PLANS, BUT
JUMPS VISIBLY WHEN
HE HEARS)

PULL BACK for
DEEP 2-s DOCTOR/
TAVIUS
TAVIUS: (V.O.V.) Maximus!

(1 next)

(Sh.32 on 2)

- 16 -

(THE DOCTOR TURNS,
ANNOYED, AND AS
TAVIUS MOVES INTO
FRAME:)

PULL BACK to
3-s

DOCTOR WHO: Must you keep
hissing my name from corners,
sir?

TAVIUS: I'm sorry, but I have
news...

DOCTOR WHO: I'm not what you
would call a nervous man but
there are times when - what sort
of news?

(DOCTOR WHO AND
TAVIUS MOVE TO
ONE SIDE EXCLUDING
TANNI)

TAVIUS: Nero has arranged for
you to play in the Arena...

33. 1 D 33 on move... DOCTOR WHO: Has he now? I
3-s must have misjudged the man./

TAVIUS: As you play - the lions
will be released!

TAVIUS: Now, obviously, you
must leave before the er...
'concert'.

DOCTOR WHO: Oh - obviously!

PULL BACK to
POSN.E as
DOCTOR moves
to sit.

See VICKI in
bgd.

34. 2 A 9
CU DOCTOR

TAVIUS: So if you still intend
to go ahead with your plans -
today is your last chance to
kill Nero!

(3 next)

- 16 -

(Sh.34 on 2)

- 17 -

35. 3 A 9 DOCTOR WHO: Yes - kill Nero -
CU TAVIUS Pardon?

36. 2 A 9 TAVIUS: When you first sent
CU DOCTOR word from Corinth that you in-
tended to murder the Caesar
Nero I informed your allies in
the court.

DOCTOR WHO: Oh. You did?

TAVIUS:

But when
soldiers and assassins left to
waylay you on your journey -
naturally I thought that was
the end.

37. 1 E 24 DOCTOR WHO: But, I arrived
M.2-S TAVIUS/
DOCTOR. See
here...

38. 2 A 9 TAVIUS: Yes, you arrived,
CU DOCTOR a/b Maximus.

DOCTOR WHO: And the Centurion
who was killed by my, er,
'allies' -

39. 3 A 24 was the one
M.2-S who knew of my plan! Nero of
course knew nothing.

TAVIUS: Maximus, we know all
this - my only concern is that
you should act on what I say.

(2 next)

- 17 -

(Sh.39 on 3)

- 18 -

DOCTOR WHO: Tavius.DOCTOR WHO: I shall most certainly act on what you say. Immediately!TAVIUS: Good.Good. So the lions will go hungry after all.
(TAVIUS NODS ANDAGREED AND MOVES
OFF, DOCTOR WHO
GOING WITH HIM
FOR AS LONG AS
HIS LAST SPEECH.40. 2 A 24 on move...
MS DOCTOR
THE DOCTOR WATCHES
HIM GO THEN TURNS
BACK TO VICKI)DOCTOR: Mmm?PAN HIM Lt. to
2-s VICKI/
DOCTOR and
EIGHTEEN
(MUSING) Well, that's solved
that intrigue, I'm a would be
murderer. (UP) It's time we
were going, child - we leave as
soon as it's dark.VICKI: Oh, but, Doctor...41. 3 A 24
MS NERO
DOCTOR WHO: There'll be no
arguments, child - you'll do
as I say. /(WE CUT TO A NEW
ANGLE SHOT OF
DOCTOR WHO AND
TANNI TO REVEAL
NERO BEARING DOWN
ON THEM, ARMS
OUTSTRETCHED)42. 2 A 33
M.2-s
VICKI/DOCTOR
NERO: (CALLING) Maximus, my
friend! /(DOCTOR WHO REACTS,
RAISED EYEBROWS TO
TANNI, THEN TURNS
TO GREET NERO,
APING THE EMPEROR'S
OUTSTRETCHED ARMS)DOCTOR WHO: Caesar Nero, my
dear fellow.

(1 next)

- 18 -

(Sh.42 on 2)

- 19 -

43. 1 E 9
CU DOCTOR
NERO: I have a surprise for
you - guess what it is? /

44. 2 A 9
CU NERO
DOCTOR WHO: Oh - let me see -
you want me to play in the arena! /

/ 1 to F - Court /
(NERO'S OUTWARD
BLUSTER AND GRIN
FADE AT ONCE -
"HOW DOES HE
KNOW - OR DOES HE?")

NERO: (ASTONISHED) You guessed!

DOCTOR WHO: Not a difficult
problem - you want to give your
fellow artistes the best possible
showing - why not the arena? /

45. 3 A 16
C.3-s

(NERO STARTS TO
RECOVER SLIGHTLY)

NERO: Yes, yes that's right -
that's exactly what I thought.

DOCTOR WHO: Well, I promise I
shall do my best to make it a
roaring success.

46. 2 A 9
CU NERO

(NERO AGAIN REACTS,
HUNCHING HIS
SHOULDERS AND
GOING WIDE-EYED.
"HOW MUCH DOES
HE KNOW?")

AS THE DOCTOR AND
NERO TALK, DOCTOR
WHO STANDS AND
HOLDS HIS GLASSES
BEHIND HIM.

TANNI HAS MOVED
AWAY, PERHAPS TO
THE WINDOW.

(3 next)

- 19 -

(Sh.46 on 2)

- 20 -

NERO RECOVERS,
TAKING A BIG
BREATH, AND
DETERMINED TO
CARRY ON REGARD-
LESS)

47. 3 A 9
MCU DOCTOR
NERO: You'll er - you'll have
to play something special./

48. 2 A 24
C.3-s Fav.NERO
DOCTOR WHO: Oh, yes - of course.
A serious piece I think - some-
thing they can really get their
teeth into - Mm? /

(NERO SHATTERS
PRACTICALLY TO
TEARS)

NERO: You can't know, you can't.
I've told nobody!

DOCTOR WHO: Caesar Nero - all
I want to do is to put on a good
show - a great performance. Who
knows, if I go-down-well, I may
even make it my farewell perform-
ance.

CUT TELECINE (2) - TK-23 (Dur: 19")

We get a shot of
DOCTOR WHO holding
his glasses behind
him as he talks.

The bright sun is
beaming down through
the lense, which is
acting as a 'burning-
glass'.

SET IN BURNING/
PLANS & SMOKE

We PAN DOWN to the
papers and see them
smoking slightly
and burning brown.

(3 next)

- 20 -

(Telecine)

- 21 -

We HOLD on this
depending on the
telecine sequence
and then:

DOCTOR WHO: (O.V.) One thing
I've always wanted to do Caesar
Nero is to be considered an
artiste of some taste -
To be generally regarded as, well,
palatable - but I'm boring you -
you must have far more important
things to do, than chew over the
facts with me.

END TELECINE

CAM: 3A /BOOM B1/

49. 3 A 24
3-s

9. INT. COURT. DAY.

(WE RESUME ON
DOCTOR WHO AND
NERO.)

WE CANNOT ACTUALLY
SEE THE PAPERS AND
PLANS AS DOCTOR
WHO AND NERO MASK
OUR VISION. AS
DOCTOR WHO CONTINUES
TO TALK, HOWEVER,
WE START TO SEE
WISPS OF SMOKE RISING)

(2 next)

(On to page 22)

- 21 -

(Sh.49 on 3)

(THE DOCTOR REGARDS
THE COMPLETELY
DEMORALISED CAESAR
NERO -- ABSOLUTELY
UNSURE OF WHAT
HAS HIT HIM AND
UNABLE TO FATHOM,
WHAT, OR IF, THE
DOCTOR KNOWS, IS
GUESSING, OR JUST
CHOOSING WORDS BY
COINCIDENCE, BEFORE
NERO CAN SAY
ANYTHING, THE
DOCTOR'S NOSE
TWITCHES)

PAN THEM Lt. to
inc. TABLE.

(cont)
DOCTOR WHO: / I do believe I
can smell something burning.

(DOCTOR AND NERO
MOVE ASIDE AS THEY
TURN TO LOOK AROUND
AND:)

MUSIC
4M-3
Pt.1

TELECINE INSERT: (3) TK-23 (Dur: 36")

We see the plans
starting to go up
in flames.

END TELECINE INSERT.

CAMS: 2A-3A-1E / BOOM B1/

9A. INT. COURT. DAY.

50. 2 A 33
MS DOCTOR
PULL BACK to
3--s
(TANNI NOW TRIES TO
CONTROL THE FLAMES,
SHE PULLS ASIDE
THE PAPERS NOT
BURNING, STAMPS ON
THOSE STAMPABLE,
AND GENERALLY SEES
THAT THINGS DO NOT
GET OUT OF HAND.

DOCTOR WHO IGNORING
NERO IS PUZZLING
OUT WHAT HAPPENED.

HE LOOKS AT HIS
GLASSES, THEN AT
THE SUN, MOUTH'S
AN "Oh, dear me",
POCKETS THE GLASSES
AND LOOKS INNOCENT.

(3 next)
NERO IS HYSTERICAL
WITH RAGE AS SLOWLY
HE REALISES WHAT
HAS HAPPENED)

SL

(Sh.50 on 2)

- 23 -

NERO: My plans - my drawings
of new Rome!

(GUARDS MATERIALISE
IMMEDIATELY AND RUSH
TO, AND HOLD, DOCTOR
WHO AND VICKI.

THE GUARDS TOO
ARE PRACTICALLY SHAKING
IN FEAR AS NERO RANTS ON)

Pt.2

51. 3 A 16
CXS NERO/
DOCTOR

You fool! Imbecile! A
lifetime's work! I'll have
you both killed - over
and over again! Idiot! Fool!
Lunatic! Traitor! Pig!
Guards! Guards!

(NERO IS DOING HIS
ROYAL WUT.

HE IS GRABBING THE
PAPERS AS HE SWEARS
AND CURSES, AND
CHUCKING GREAT
HANDFULS OUT OF
THE WINDOW.

HE IS JUMPING UP
AND DOWN ON THE
SAME SPOT IN RAGE
AND TEARING HIS HAIR)

You'll both be put into the
arena, tied to a stake on
an island. Yes, yes, with
alligators in the water around
you. Then, then the water
level will be raised -
and the alligators, will get
you!

(NERO'S VOICE RISES
TO A SCREAM.

SUDDENLY, AND WITHOUT
WARNING NERO'S SPOKEN
WORDS CHANGE IN
MEANING, BUT NOT IN
TONE OR CHANGE OF
TEMPER)

52. 2 A 24
MCU NERO

Fool! Lunatic, Idiot!/
Brilliant! Brilliant! (cont ...)

PULL OUT to
C.2-s NERO/
DOCTOR.

- 23 -

(3 next)

NERO: (cont) What an idea!
 You're a genius! A genius!
 I'll make you rich - rich!

DEPRESS and
 FIGHTEN to
 MCU NERO and
 flames in
 fgd.

(NERO CALMS SLIGHTLY
 NOW, AND MOVES TO
 THE TABLE.

HE PICKS UP THE
 REMAINING PLANS
 AND THROWS THEM
 IN THE AIR WITH A
 CHEER.

VICKI AND DOCTOR WHO
 WATCH HIM WITH
 SOME MISGIVINGS.

NERO TURNS, WILD
 EYED BACK TO THE
 ROOM)

EASE BACK as
 NERO rises

So - the senate wouldn't pass
 my palsn? Wouldn't let me
 build my new Rome, But if the
 old one is burnt, goes up in
 flames - (HE LAUGHS) They'll
 have no choice - Rome will be
 re-built to my design!

53. 3 A 9
 CU NERO
 PAN HIM Rt.
 (NERO MOVES HALFWAY
 FROM THE ROOM, STOPS,
 THROWS HIS ARMS TO
 THE SKIES AND
 SCREAMS)

54. 2 A 33
 M.2-S VICKI/
 DOCTOR
 Brilliant! Brilliant!/
 (HE JUMPS IN THE AIR
 A FEW TIMES FROM
 SHEER JOY AND THEN
 WADDLES QUICKLY
 FROM THE ROOM.

WE CUT TO SHOW
 DOCTOR WHO AND VICKI
 HELD STILL BY THE
 OPEN MOUTHED GUARDS,
 AND THEN: DR WHO LOOKS
 AROUND AND DECIDED TO
 TAKE A CHANCE.)

DR. WHO: Well? You heard what
 Caesar Nero said - Brilliant!
 Brilliant! (THE GUARDS EXCHANGE
 GLANCES) Well, let-us-go!

Otherwise, you'll get the
 alligator treatment! (cont.....)

(Sh. 54 on 2)

(THE GUARDS RELEASE
THEM, ALTHOUGH STILL
VERY UNSURE OF
THEMSELVES, AND
WATCH WITHOUT MOVING
AWAY.

DOCTOR WHO WAVES
HIS HAND AIRILY
AND 'DISMISSES'
THEM)

DOCTOR WHO: (cont) Go on;
about your business! Away
with you!

(THE GUARDS DISPERSE
AND DOCTOR WHO
REACTS "Hm didn't
think that would work".

DOCTOR WHO AND Vicki
STAND TOGETHER.

THEN, AFTER A FEW
SECONDS)

55. 3 A 24 on move...
M.2-s
PAN THEM Rt.

Mm! Better get your
things together, child -
we'll be leaving as soon
as it's dark.

VICKI: Whew - that was close.
I didn't think that was going
to work.

DOCTOR WHO: Not work? What
next child. There was never
any doubt in my mind!

(DOCTOR WHO LOOKS
AT VICKI AND
IS RETURNED WITH
AN ALMOST ACCUSING,
EYE)

56. 4 B w/a (tracked
L.S. in)

CAMS: 4B /BOOMS A2-C1/
10. INT. CORRIDOR. DAY.

(1 next)

(Sh. 56 on 4)

(WE PICK UP NERO
AS HE WALKS ALONG
THE CORRIDOR,
GESTICULATING
WILDLY, AND
MUTTERING TO HIMSELF.

HE PAUSES SLIGHTLY
AS POPPAEA MOVES
OUT TO JOIN HIM)

NARROW to M. 2-s
as POPPAEA goes
to him.

NERO: It's brilliant. Fantastic!
NERO: It's a fantastic idea,
Poppaea,

POPPAEA: If it's your idea it must be,

POPPAEA:

Dearest. Now ...

HOLD same 2-s
as they
advance.

NERO: You've known how I've
planned to rebuild Rome -
name it after myself ...

POPPAEA: Yes, I know - but ...

NERO: At last a way of bringing
it about - Burn the old one -
then the senate will have to
pass my plans for the rebuilding!
A good idea isn't it?

POPPAEA: Yes - 'very!

NERO: Did you want me?

POPPAEA: Only to find out why
the Palace was being surrounded
by guards?

NERO: Guards? Mm? Oh, yes -
that new slave of yours, that
girl. Her, and some of her
friends who are coming here,
are going to be captured -
and killed! (cont ...)

(1 next)

SL

(Sh.56 on 4)

- 27 -

(POPPAEA REACTS,
HAPPILY, A SMILE
ON HER LIPS / S SHE
REALISES SHE HAS GOT
WHAT SHE WANTED.

NERO, QUICKLY
DISMISSES THIS
FROM HIS MIND,
AND CONTINUES)

HOLD MCU
POPPAEA.

NERO: (cont) (THINKING) I shall
arrange for someone
start the fires. (PAUSE)
Tonight! Yes, there's no
time like the present.

FADE OUT

(NERO MOVES OFF
FRAME, WE HOLD ON
POPPAEA AND THEN:)

BREAK IN RECORDING NO.1

/SET THRONE, LAMPS, ETC./

(1 next)

ST.

- 28 -

CAMS: 1F /Fishpole/

TADE IN

57. 1 F 33 $\frac{1}{2}$ Rt.
CU GUARD

12. EXT. NERO'S COURT. EVENING.

(WE MIX UP ON THE
BUSHES, IN THE
COURTYARD OF NERO'S
PALACE.

Suspense
Music
1M-3B

PULL BACK as
SEVCHERIA ENTERS.

TRACK BACK along
inspection of
GUARDS.

IT IS QUIET, WE
TRACK AROUND TO
ESTABLISH, HEARING
THE EVENING SOUNDS,
AND MUSIC OF A
SUSPENSEFUL NATURE.

GRAMS:
Crickets

THE GUARDS POSTED
ARE STILL THERE,
CONTINUING THEIR
WATCH.

SEVCHERIA INTO
C.U. at end.

THEY COME TO 'ATTENTION'
SHOWING THEIR KEENESS
AS SEVCHERIA MOVES
INTO SET, LOOKS AT
THEM, LOOKS AROUND,
AND MOVES OFF
CONTINUING HIS ROUNDS)

CAM: 5C

58. 5 C w/a

LOW ANGLE
SHOT.

13. INT. CORNER. COURT. EVENING.

(Reverse phase?)

(BARBARA IS WAITING
IN THE BEDROOM,
BITING HER LIP,
SLIGHTLY AGITATED,
SHE STARTS TO PACE
THE ROOM, THEN SITS
DOWN AGAIN.

SHE REACTS TO THE
FACT THAT SHE CAN
DO NOTHING, BUT WAIT)

59. 3 A 33

MCU NERO

CAM: 3A-2A /BOOM BL/

14. INT. NERO'S COURT. EVENING.

PULL BACK
to group.

(NERO IS WAITING,
SITTING IN A
RAISED 'THRONE'

(5 next)

- 28 -

(Sh. 59 on 3)

- 29 -

A GUARD EACH SIDE
OF HIM AND TAVIUS
NEARBY.

HE IS READY TO
ADVISE THE FIRE
RAISERS - WHEN THEY
ARRIVE.

NERO IS IMPATIENT
FOR HIS PLAN TO
COMMENCE, AND THEREFORE
IS PROBABLY EARLY)

NERO: What's keeping them?
The guard should have returned
hours ago with
my torch-bearers.

TAVIUS: You - go and see if
they're here, yet.

(TAVIUS INDICATES TO
ONE OF THE GUARDS,
WHO GOES OUT:
WE TRACK WITH HIM
SLIGHTLY, AND THEN:)

5D-1G-4D /BOOM C3/

60. 5 D m/a

M.2-s
DELOS/IAN

15. EXT. NERO'S COURT. EVENING.

See Guard
thru' bushes.

(WE SEE IAN AND DELOS
MOVE IN BEHIND THE
BUSHES - THE GUARDS
- BEYOND THESE -
AND CROUCH DOWN OUT
OF SIGHT)

Grams:
Crickets,
Rabble.

3 PULL BACK out/
of 4's way

DELOS: (LOW) Ian! Guards!

(IAN AND DELOS WIAF,
IAN ACKNOWLEDGING
DELOS' WARNING.

IAN THINKS A MINUTE)

PAN IAN/DELOS
Rt.

IAN: There must be a way we
can get in! (cont ...)

(1 next)

- 29 -

SL

- 30 -

(Sh.60 on 5)

(THEY WAIT A COUPLE
OF SECONDS THEN
REACT AS SEVERAL
'FIRE RAISERS' A
RABBLE OF MEN ARE
HEARD APPROACHING,
LED BY A GUARD)

61. 1 G 50 (Panned
Rt.) IAN: (cont) (SUDDEN THOUGHT) Get
HIGH L.S. in line, Delosi!
RABBLE

(IAN LEADS THE WAY,
OUT OF THE BUSHES
AS THE MEN PASS FALLING
IN BEHIND.

62. 4 D 33 THE COLUMN MOVES TO
MS SEVCHERIA THE DOOR, AS THEY
Men through fgd. START TO GO THROUGH
SEVCHERIA APPEARS
AND WATCHES THEM IN.

IAN AND DELSO HIDE
AS BEST AS THEY CAN,
AVERTING THEIR FACES
AND PASS INSIDE.

WE ANGLE ONTO
SEVCHERIA, PARTIALLY
SATISFIED, BUT NONE
THE LESS WONDERING
DEEPLY)

1 to E - Court
QUICKLY

STRIKE WINDOW TRUCK

63. 3 B 33 CAMS: 2A-3B-4E-1E /BOOM BL/
HIGH L.S. 16. INT. NERO'S COURT. EVENING.
NERO and
rabble fgd.

4 to E - Court
QUICKLY

(1 next)

- 30 -

(THE RABBLE FILE
IN AND WAIT IN
FRONT OF NERO.)

PAVIUS IS EYELING
THE MEN CAREFULLY.

NERO EVENTUALLY
STANDS, HOLDS UP
HIS HANDS, THEN
TAKING SOME COINS
FROM A BAG THROWS
THEM AMONGST THE
MEN.

64. 1 E 33
HIGH MOUNT BOWL

PAN DOWN Lt.
as money is
poured.

THEY REMAIN AS THEY
ARE NOT CHANGING TO
MOVE)

65. 3 B 33
L.S. as before
HIGH.

NERO: Well? Pick them up,
they're yours, pick-them-up!

(THE MEN SCRAMBLE
FOR THE COINS,
AND WE CUT IN TO
JOIN IAN AND
DELOS, WHO CROUCH
DOWN TOGETHER)

66. 2 A 24
C.2-S IAN/DELOS

DELOS: What do you think's
going on, Ian?

IAN: I don't know. But it I
get a chance, I'll slip away -
try and find Barbara.

(WE REJOIN NERO,
WHO, AFTER EYELING
THE MEN A FEW
SECONDS, SHOUTS)

(1 next)

(Sh.66 on 2)

--32--

NERO: That's enough! Silence.

67. 1 E 50
IS IAN to NERO
(THE MEN STOP,
RISE, AND LISTEN)/

That was just a sample. There'll be more - providing you carry out a task I have for you!

68. 3 B 24
M.2-s IAN/DELOS
(AS NERO SPEAKS,
THE MEN WATCH AND
LISTEN INTENTLY,
NOT TAKING THEIR
EYES FROM HIS FACE./

IAN, HOWEVER, TAKES
NO NOTICE AND LOOKS
ALL AROUND, SEARCH-
ING FOR A CHANCE.

WE FEATURE TAVIUS
LOOKING OVER THE
MEN, HIS EYES LIGHT
ON IAN, AND HE GIVES
A QUIET SMILE. HE
MOVES SLOWLY ROUND
TO JOIN IAN, ON
THE EDGE OF THE
CROWD)

69. 4 E n/a
CU TAVIUS
I want you next to start fires
in the hutments/next to the
Circus Arena - the fire will
spread quickly - tonight all Rome
will be ablaze! / If anyone
tries to stop you - kill
them - you are acting on
orders given by Caesar Nero,
Emperor of all Rome!

70. 2 A 24
M.S. TAVIUS
PAN HIM to
C.2-s
TAVIUS/IAN

(TAVIUS HAS COME
ALONGSIDE IAN. HE
NOTES NERO BEGINN-
ING TO RANT SLIGHTLY
AND:)

Grams;
Crowd
murmurs

TAVIUS: (LOW) Are you - Ian?

IAN: (STARTLED, THEN) Yes.

(3 next)

(Sh. 70 on 2)

-33-

71. 3 B 33
L.S. a/b

TAVIUS: Come with me...

(IAN AND TAVIUS
EYE NERO, THEN,
AS HE GOES ON HIS
HEAD AND HANDS
HELD HIGH, THEY
SLIP AWAY)

72. 1 E 9
CU NERO

NERO: Then, tomorrow, the
rebuilding will start, a new
city will arise from the
flames. / A new city - Neropolis?
Neropolisum? Oh just plain
Nero

(WE HOLD NERO, AS
HE IMAGINES)

73. 5 E n/a

CAM: SE /BOOM C3/

C.2-s
GUARD/
SEVCHERIA

17. EXT. NERO'S COURT. EVENING.

1 to G
Court

(WE COME UP ON
SEVCHERIA, OUT-
SIDE THE COURT,
STANDING BESIDE
A GUARD)

Grams:
Crickets

SEVCHERIA: Yes - they could
have joined the rabble... If
they did, they won't get
out.

(WE ANGLE OUT
AS HE MOVES AWAY,
DETERMINED)

RECORDING RUN -- on No. 2

5 to F - Cnr. Court

STRIKE
WINDOW

C to C1 - Cnr. Court

74. 4 B n/a

CAM: 4B /BOOM C1/

M.2-s
IAN/
TAVIUS

18. INT. CORRIDOR. EVENING.

(5 next)

-33-

(Sh.74 on 4)

-34-

IAN: but how did you
now I'd get in that way?

IAVIUS: ... I didn't, ...
I put myself in your
place - and it seemed a logical
entrance. ... This way.

(THEY HAVE ARRIVED
AT NERO'S BEDROOM
DOOR, TAVIUS LEADS
IAN THROUGH)

75. 5 F m/a

CAM: 5F /BOOM CL/

CU
BARD. 19. INT. CORNER COURT. EVENING.

(BARBARA JUMPS
UP AS IAN AND
TAVIUS ENTER)

EASE to see
others enter
bgd.

BARBARA: Ian!

TAVIUS: Here. Put these on.

BARBARA: (TO IAN) How will
we get out?

IAN: There's a chance, Barbara,
come on....

GRAB Rt. to
chest.

(IAN AND BARBARA
MOVE TO HELP
TAVIUS LOOKING
THROUGH NERO'S
CLOTHES FOR SOME-
THING SUITABLE,
AS THE SEARCH
WE CUT:)

BOOM C SWING
TO 3

CAMS: 5D-1G /BOOMS C3-A3/

76. 1 G 9
CU HILT OF SWORD. 20. EXT. NERO'S COURT. EVENING.

-34-

GRAMS:
Crickets

(5 next)

(Sh.76 on 1.)

-35-

5 turn round to
Posn.D.- QUICKLY

PAN UP to
C.2-s
SEVCHERIA/
GUARD

Let GUARD GO.

HOLD MCU SEVCHERIA.

(SEVCHERIA STANDS
WITH A GUARD. HE
REACTS. TENSING,
AS HE HEARS A NOISE
IN THE BUSHES. HE
LOOKS SHARPLY AWAY
IN THE DIRECTION
OF THE NOISE AND
INDICATES FOR THE
GUARD TO INVESTIGATE.

77. 5 D m/a
BUSHES.
DOCTOR and VICKI
enter for M.2-s

CUT TO DOCTOR WHO
AND VICKI, WHO MOVE
OUT STEALTHILY,
LOOKING AROUND,
CARRYING PACKED
BELONGINGS)

DOCTOR WHO: (LOW) This way,
child - and try to be quiet.
The place seems full of
guards.

(VICKI. NODS,
AND THE DOCTOR
MOVES AWAY,
IMMEDIATELY
TREADING ON A
BRANCH WHICH
SNAPS WITH A
RESOUNDING CRACK.
BECOMES 3-s as
GUARD enters.
LET HIM GO

THE GUARD SENT
BY SEVCHERIA
ARRIVES - IT IS
THE ONE WHO HELD
DOCTOR WHO FOR
NERO. HE RECOG-
NISES AND ALUTES
HIM.

THE DOCTOR RETURNS
THE SALUTE AND
THEN GESTURES TO
VICKI THAT THEY
LEAVE. THEY
MOVE OFF QUICKLY, /

78. 1 G 24
M.2-s GUARD/
SEVCHERIA

(3 next)

-35-

(Sh.78 on 1)

-36-

THE GUARD RETURNS
TO SEVCHERIA
NODDING O.K.

uall.

SEVCHERIA REPLACES
HIS SWORD IN THE
SCABARD)

79. 3 B 33

M.2-s 21. INT. NERO'S COURT. EVENING.
IAN/
BARBARA

CAMS: 2B-3B /BOOM BL/

PULL OUT to
see NERO in
bgd.

(NERO IS FINISHING
HIS ADDRESS TO
THE CROWD - NOW

Grams:
Mob noise

80. 2 B 33

MCU BRAZIER

PULL OUT as men
pull out flames.

IAN AND BARBARA -
HUDDLED IN SOME
DARK CLOAK, OR
CLOTH, AND BEING
HIDDEN BY IAN
AND DELOS)

NERO: Leave now! And start the

81. 3 B 33

L.S. (LOW)

As they leave.

(THE MUSIC RISES
AS TH GROUP MOVES
FORWARD - EACH,
IN TURN, PICKING
UP A FLAMING TORCH
FROM A SET BRAZIER.

MUSIC
4M-4

WE ANGLE RIGHT
OUT AS THEY RUN
SHOUTING AND
CHEERING FROM THE
COURT.

NERO WAVING ARMS,
URGING THEM ON)

82. 1 H 33

HIGH
L.S.

22. EXT. NERO'S COURT. EVENING.

CAMS: 4B-1H /BOOM A3/

Grams:
Mob noise

(4 next)

-36-

MOD through
shot.

(THE SHOUTING RABBLE
WITH THE FLAMING TORCHES
RUN FROM THE COURT IN
DIFFERENT DIRECTIONS.

83. 4 B n/a
MOD SEVCHERIA

WE SEE IAN, DELOS AND
BARBARA AMONGST THEM. /

PAN DOWN with
him.

84. 1. H 33

HIGH L.S. a/b

PAN THEM Lt and
TIGHTEN to 3-s

IAN: Well done, Delos.

DELOS: The Emperor's instructions...
Well, now you've found your friend
where are you making for?

IAN: North Assisium.

LET THEM EXIT
Rt. and TRACK
IN to SEVCHERIA
on ground.

DELOS: I'll travel some of the
way with you - then its home for
me. It's been four long years.
They won't catch me again, I
promise you that.

(THEY LAUGH AND EXIT)

85. 2 A 24
MS TAVIUS

CAM: 2A /BOOM B1/

23. INT. WAITING HALL. EVENING.

TRACK IN
to C.U.

(AT THE ARCHWAY WINDOW WE
GET A LAST SHOT OF TAVIUS
AS HE MOVES INTO VIEW HAVING
WATCHED BARBARA AWAY.

WE CLOSE IN ON HIM AS HE
TOYS WITH AN ARMAMENT
HANGING AROUND HIS NECK.)

TAVIUS: (SOFTLY) Good luck, my
child. Good luck.

(WE CLOSE IN ON HIM AS WE SEE
THAT HE IS WEARING A CROSS & CHAIN)

SLOW MIX

86. 5 E w/a Lt.)
Wide angle
shot

CAM: 5E /BOOM C3/

24. EXT. BUSHES. NIGHT.

(Telecine next)

- 37 -

Grams:
Crickets

/ 1 to J - Road /

(AS WE ARRIVE WE HEAR
THE SOUND OF MOVEMENT
IN THE BUSHES.

TIGHTEN to
M.2-s

DR. WHO AND VICKI
MOVE IN.)

VICKI: I think the road's just
up ahead.

DOCTOR: Good, good. Ian and
Barbara must be beginning to
wonder if we're ever going to
get back.

TIGHTEN to
C.2-s

VICKI: Doctor, look.

(THEY BOTH LOOK OFF IN THE
DIRECTION OF VICKI'S POINTING
FINGER)

CUT TO TELECINE (4)

TK-23 (Dur: 10")

L.S. Rome Burning

In the distance, on
the darkened horizon
we see flames starting
to rise from Rome

OOV/DOCTOR: The great fire of
Rome, child. The Great fire of Rome.

OOV/VICKI: Yes. And my first
real sight of history.

OOV/DOCTOR: (NODDING) A
memorable occasion.

END TELECINE

87. 5 E m/a (Crabbed
M.2-s a/b Lt.)

CAMS:5E-1J

/BOOM C2/

25. EXT. BUSHES. COUNTRY RD. NIGHT.

VICKI: Strange- people will
read about it in books for
thousands and thousands of
years to come, and yet here
am I, actually watching it.

(cont. over.....)

(1 next)

(Sh.87 on 5)

--40--

(DOCTOR WHO LOOKS
AT TANNI WITH A
KINDLY, PLEASED
EXPRESSION, NO
DOUBT REMEMBERING,
THROUGH HER, HIS
FIRST SIGHTS AND
DISCOVERIES)

It's a pity they got
it all wrong!

88. 1 J 9
CU DOCTOR
(DOCTOR WHO COMES
'BACK TO EARTH'
WITH A JOLT)/

DOCTOR WHO: Got it, wrong?
What are you talking about?

VICKI: Well they didn't
mention you.

89. 5 E n/a
CU VICKI
DOCTOR WHO: Of course not, child!
But why should they?

90. 1 J 9
CU DOCTOR a/b
VICKI: Well it was you who
gave Nero the idea, wasn't
it?/

91. 5 E n/a
C.M.2-s
DOCTOR WHO: (SPEECHLESS FOR
ONCE) I save him! I...me?
(HE BLUSTERS)/

(1 next)

--40--

(Sh. 91 on 5)

-41-

VICKI: Honestly, Doctor! -
and after giving me that
long talk about not meddling
with history! You should be
ashamed of yourself!

(THE DOCTOR IS
THUNDERSTRUCK
THEN DEFENSIVE)

DOCTOR WHO: It was nothing to
do with me...

92. 1 J 24
MCU DOCTOR VICKI: You burnt his drawings! /

DOCTOR WHO: An accident!

VICKI: Maybe it was, but if
you hadn't....

DOCTOR WHO: He would have.... He
would have got the idea from
somewhere else! You can't
possibly accuse me of being
responsible for, for...
(HE POINTS OFF) that!

EASE OUT
to 2-s

LET VICKI GO

VICKI: All right, you have
it your way - I'll have it
mine. Well? Shall we go?

(DOCTOR WHO STILL
'ON THE SPOT'.
WATCHES AS VICKI
MOVES AWAY.)

"E CLOSE RIGHT
INTO A CLOSE SHOT
AS:)

TIGHTEN to
CU DOCTOR

DOCTOR WHO: Just a minute, young
lady - we've got to settle
this... (cont...)

(THE DOCTOR IS
NOW TALKING TO
HIMSELF)

(Telecine next)

-41-

(Sh. 92 on 1)

-42-43-44-

DOCTOR WHO: (cont) Insinuating
that it's my fault - is...
is...

MUSIC
4M-5

(THE DOCTOR,
LOOKING AFTER
AND
TOWARDS 'BURNING
ROME' IN TURN,
ALLOWS HIS
THOUGHTS TO TAKE
OVER. HE STAKES
IN THE DIRECTION
OF ROME HIS
POINTING FINGER
STILL WAVING.
THEN SLOWLY, HIS
FINGER GOES TO
HIS CHIN AND HE
STROKES HIS CHIN
THOUGHTFULLY)

DOCTOR WHO: My fault? Mm-hm?

(HE LIFTS HIS
EYEBROWS AS
HE CONCEDES
TO HIMSELF
THAT, PERHAPS,
JUST PERHAPS
IT MIGHT HAVE
BEEN.

NODDING TO HIM-
SELF, AND EYES
WIDE OPEN HE
MOVES OFF, COUGH-
ING AND SHAKING
HIMSELF BACK TO
"CHARACTER")

HE EXITS FROM
FRAME, WALKING
JAUNTILY, INNO-
CENTLY, PRACTI-
CALLY HUMMING
OR WHISTLING -
"DID YOU START
THAT FIRE -
WHO ME?" KIND
OF EXIT.

DOCTOR LOOKS BACK
TO SEE ...)

T/C (5) TK-23 (Dur: 9")

Rome Burning -42-43-44-

(Cont. over.....)

(3 next)

A further ESTABLISHING
SHOT of the burning,
darkened horizon and
glow in the night sky.

CUT

A CLOSER SHOT of raging
flames - we are unable
to distinguish anything
but the fire.

END TELECINE.

{ CUT TO TELECINE (6) TK-44 (Dur: 9")

{ Shot of burning building

{ FOR INLAY SHOT WITH

{ 93. 3 A 24

MS
NERO
playing

26. INT. NERO'S WAITING HALL. NIGHT.

CAMS: 3A

(WE COME UP ON
NERO SITTING
WITH HIS LYRE
AND PLAYING AND
SINGING. HE IS
BESIDE THE LARGE
OPEN ARCHWAY OF
WINDOWS. (MAYBE
ON BACK PROJECTION
OR WITH THE USE
OF LIGHTS WE SEE
OR GET THE EFFECT
OF FLAMING BUILDINGS)

LYRE MUSIC
4M-6

(TK-7 next)

WE CHASED A BURNING
FLAMINGO FROM A BURNING
HOUSE, CAUSING A
FLURRY FROM
THE JUBILANT
CAESAR ON THE
LYKE. WE HOLD
ON HIM, THEN CUT
TO A CLOSE SHOT
OF THE BURNING BEAM.
WE TRACK, SLOWLY
RIGHT IN ONTO
THIS)

Ext. Stock Film. Dawn. F/C (7) TK-23 Dur:16"

we SLOWLY MIX through
from the burning beam
to a SHOT of smoldering
debris in daylight.

It is early morning.
We can hear the country
side sounds of bird
calls.

Once established in
mood and music we:

(Sound dubbed: Sound of early
morning bird calls.)

MIX

CAMS: 4 F-3C-2C /BOOM B2/

94. 4 E m/a
L.S. Vill 27. EXT. ROMAN HOUSE. COURTYARD.

PAN
SLOWLY Lt.
to pick up
IAN/BARBARA

EARLY MORNING.

(WE FEATURE THE
COURTYARD WE
SAW FIRST IN
EPISODE ONE,
IT IS EARLY
MORNING - WE
CARRY OVER FROM
THE SOUNDS OF
THE PREVIOUS SHOT.

GRAMS:
Cock crow -
birdsong

(2 next)

(TK-6)

-46-

WE CHANGE ANGLE AS, OUTSIDE THE WINDOW, A BURNING TIMBER CRASHES DOWN, CAUSING A FLOURISH FROM THE JUBILANT CAESAR ON THE LYKE. WE HOLD ON HIM, THEN CUT TO A CLOSE SHOT OF THE BURNING BEAM.

WE TRACK, SLOWLY RIGHT IN ONTO THIS)

Ext. Stock Film. Dawn. T/C (7) TK-23 Dur:16"

WE SLOWLY MIX through from the burning beam to a SHOT of smoldering debris in daylight.

It is early morning. We can hear the country side sounds of bird calls.

Once established in mood and music we:

(Sound dubbed: Sound of early morning bird calls.)

MIX

CAMS: 4 F-3C-2C /BOOM B2/

94. 4 E m/a

L.S. Vill 27. EXT. ROMAN HOUSE. COURTYARD. EARLY MORNING.

PAN SLOWLY Lt. to pick up IAN/BARBARA

(WE FEATURE THE COURTYARD WE SAW FIRST IN EPISODE ONE, IT IS EARLY MORNING - WE CARRY OVER FROM THE SOUNDS OF THE PREVIOUS SHOT.

GRAMS: Cock crow - birdsong

(2 next)

-46-

(Sh.94 on 4)

CAM.2 EDGE IN
as CAM.4 PANS

WE ANGLE AROUND
UNTIL WE SEE IAN
AND BARBARA STANDING
IN THE COURTYARD.
HAVING JUST ARRIVED
THEY WATCH AND LISTEN.

WE TRACK IN ON
THEM, AFTER A FURTHER
PAUSE)

IAN: No sign of anybody.

95. 2 C 33 on move...
M.2-s BARBARA: It's early. They
may not be up.

(THEY START TO MOVE FORWARD)

IAN: If the owner was back,
the servants would be.

PULL BACK to L.S.

96. 4 F n/a
CU BROKEN And the Doctor or Tanni would
PITCHER have cleared up that.../

97. 3 C 24
M.2-s (IAN POINTS DOWN
AND WE FEATURE
THE SMASHED PITCHER
USED IN THE FIGHT
WITH THE SLAVE
TRADERS. IAN BENDS
DOWN AND PICKS UP
A PIECE)/

98. 2 C 9 IAN: Mmm - I wondered what you
CU BARBARA hit me with!/
(WE CUT TO BARBARA
AS SHE LOOKS AROUND)

99. 3 C 24 BARBARA: Yes./ I can't believe
M.2-s a/b they would have gone straight
back to the Tardis, Ian.

IAN: Nor me. All in all, I'd
say we've got back before the
others.

(2 next)

(THEY LOOK AT EACH
OTHER, AND START
TO FEEL PLEASED WITH
THEMSELVES)

BARBARA: Yes, we have,
haven't we? (CHEERING UP)
Ian, I'm hungry.

IAN: So am I, Barbara.
What about that peacock?
Must be some left in the
fridge.

BARBARA: Right, I'll get it...
very funny.

TIGHTEN LOW
as BARBARA
goes

(BARBARA STARTS TO
MOVE OFF)

Instead of making stupid
jokes, why don't you get
yourself cleaned up and you
can start with this mess.

(BARBARA INDICATES THE
COURTYARD, AND POINTS
TO THE PITCHER)

IAN: Oh, Barbara ...

BARBARA: Come on, come on!
Remember? You broke it.

(2 next)

IAN: I did?

100.2 C 9 BARBARA: I know I picked it up to
CU IAN try and help but it was your head
that got in the way. /

PAN HIM UP.

IAN: You hit me with that? /

101.3 C 24
CXS IAN/BARBARA

102.2 C 9 BARBARA: Mm? Yes - well in the
CU IAN struggle, Ian, / I ...

(IAN, THE LIGHT OF BATTLE
IN HIS EYE MOVES FORWARD
ON BARBARA, WHO BACKS AWAY
ROUND THE TABLE, ETC.)

103.3 C 24 IAN: Oh! So I've got you to thank
CXS IAN/ for/being thrown in a cell, made
BARBARA a/b a galley slave, having to fight for
my life in a Roman arena.

HOLD moves
round couch.

BARBARA: Ian - Ian, what are you
going to do?

104.2 C 24 IAN: You'll see, Barbara - you'll
MS BARBARA see. /

105.4 F m/a BARBARA: Well, all right, I'll
LOW 2-s clear it up, I don't mind. /

(IAN NODS, SMILING, AND MOVES
TO REST ON THE BED. BARBARA
GOES TO CLEAR UP. IAN GIVES
A RATHER SLY LOOK BEFORE:)

IAN: O tempora. O mores.

MIX

CAM: 1J /BOOM C2/

106.1 J 24
CU FRUIT 28. EXT. COURTYARD. DAY.

(REMAINS OF A MEAL. A HAND
COMES IN AND PICKS A GRAPE.)

END OF RECORDING. THE FOLLOWING PAGES RECORDED FIRST.

DW

--50--

START RECORDING HERE:

CAMS: 3D-4F-1K-2C /BOOM B2/

107. 1 K 33
M.2-s

DOCTOR/
VICKI

29. EXT. COURTYARD OF ROMAN HOUSE.

Grams:
Birdsongs

PULL BACK to
see IAN/
BARBARA.

(DOCTOR WHO AND
VICKI STAND FACING
IAN AND BARBARA
WHO ARE EACH
RECLINED OUT ON
CHAIR AND CHAIRBED,
AND BOTH OF THEM
ARE DOZING IN THE
SUN.

WE HOLD AND FEATURE
THIS IDYLIC SCENE.

BARBARA HER EYES
CLOSED, SIGHING,
AT PEACE WITH THE
WORLD.

IAN, ALSO, IS SHOWN
GIVING A SATISFIED
GRUNT, AND WRIGGLING
TO A MORE COMFORTABLE
POSITION.

(2 next)

--50--

PUTTING THE GRAPE
TO HIS LIPS..

THE DOCTOR AND
VICKI EXCHANGE
GLANCES WHICH
SAY, IN EFFECT.
'THE LAZY (!)'

THE DOCTOR
INDICATES FOR
VICKI TO SAY
NOTHING.

BARBARA AND IAN
JUMP AND SPEAK,
ALMOST TOGETHER)

DOCTOR: Well, well, well.

IAN: Doctor! Vicki!

BARBARA: You're back!

(DOCTOR WHO IGNORES
THEM AND GOES ON -
HAVING JUST WOKEN
THEY'RE NOT QUITE
WITH HIM.

THE DOCTOR IS
SENDING THEM UP
RATHER THAN DIS-
PLAYING TEMPER)

DOCTOR WHO: What zest! What
youthful exuberance! Vicki,
try not to look at them -
their outburst of energy could
make you dizzy.

(IAN AND BARBARA,
COMING ROUND,
SMILE AND EXCHANGE
GLANCES)

IAN: Doctor ...

(VICKI, BURSTING
TO TELL HER STORY,
MOVES QUICKLY
ACROSS TO THEM)

(Sh.107 on 1)

-52-

VICKI: (TEN TO THE DOZEN)
We went to Rome, Barbara - we met Nero. They thought the Doctor was a musician, Ian, and he gave a concert, and ...

DOCTOR WHO: Hold it, hold it! Tanni, have you no respect for your elders - you'll tire them out!

(HE STARTS TO
 CHUCKLE TO
 HIMSELF)

BARBARA: (FIRMLY) Now,
 Doctor ...

DOCTOR WHO: Quite right, my dear, quite right - I am treating you both rather harshly, it's just that I couldn't resist a little joke.

IAN: As a matter of fact ...

DOCTOR WHO: Chesterton, I know exactly what you're going to say, and I agree with you, a rest does nobody any harm.

VICKI: You should have come to see Rome, Barbara, really you should.

BARBARA: ... Vicki,
 listen ...

108. 2 C 24
MXS BARBARA/
DOCTOR
DOCTOR WHO: Barbara, the child isn't interested in the way you've been wasting, idling, away the days. She's had adventures, we both have./

109. 3 D 9
MCU DOCTOR
BARBARA: I haven't been wasting time or idling I've .../

(4 next)

(Sh.109 on 3)

110. 4 F m/a DOCTOR WHO: Of course you haven't, excuse the unfortunate turn of phrase - but you know what I mean./

3-s DOCTOR/
VICKI/IAN

IAN: As soon as you left we ...
PAN DOCTOR to
sit Rt.

DOCTOR WHO: Later, Chesterton, later. Now that you've both had a long peaceful, holiday - I'm sure that you can't wait to get back to the Tardis./

111. 1 K 9
MCU IAN

112. 3 D 9 IAN: Doctor, if we could get a word in edgewise .../
MCU DOCTOR

DOCTOR WHO: It'll have to wait I'm afraid. We must get back to the ship right away; we've wasted far too much time as it is. Come, child, come - I'll lead the way.

113. 4 F w/a
WHOLE GROUP

PAN THEM Lt.

(DOCTOR WHO MOVES OUT, AND VICKI MOVES TO JOIN HIM AND THEY BOTH EXIT FROM FRAME./

114. 1 K 24
M.2-s BARBARA/
IAN
WE ANGLE ON IAN AND BARBARA, BOTH SLIGHTLY OPEN-MOUTHED)

3 to E
Tardis

IAN: Well - how do you like that?

BARBARA: You know, even if we told them what happened, they wouldn't believe us!

(Telecine next)

DW

(Sh. 114 on 1)

-54-

IAN: Probably think we dreamt
it ...

(BARBARA AND IAN
ARE BOTH BE-
GINNING TO SMILE
AND SEE THE HUMOUR
OF THE SITUATION)

BARBARA: Ian, it isn't fair,
is it?

TIGHTEN to
C.2-s

IAN: No - but it has got a
funny side ...

BARBARA: Yes, yes - I suppose
it has.

DOCTOR WHO: (OFF. CALLING)
Come on - lazybones ...

IAN: Souvenirs.

PULL BACK
and PAN
them past
fountain
and HOLD IT.

(IAN AND BARBARA
LOOK AT EACH
OTHER, GRIMACE,
LAUGH, AND MOVE
OFF.

MUSIC
4M-7

WE ALLOW THEM
OUT OF FRAME AND
HOLD THE COURTYARD.

WE TRACK SLOWLY
IN, AND WITH THE
MUSIC BUILDING
WE:)

MIX TELECINE: (8) (Dur: 28")

Ext. Day.

We come through to the
Tardis as we saw it
half on its side in the
crevice. But now the
tree branches and
leaves have been removed.

1 to L
Tardis

(3 next)

-54-

DW

(Telecine)

-55-

We HOLD on the Tardis,
to establish from the
MIX, and then, as we
watch, we see it
de-materialise slowly
to the accompaniment
of the usual sounds.

/Dematerializing
noise.

After a moment or
two featuring the
now deserted crevice
we:

END TELECINE.

CAMS: 4G-1L-2D-3E

/BOOM A4/

115. 3 E 33

DEEP SHOT
past
DOCTOR on
to others.

30. INT. TARDIS. DAY.

(WE COME UP IN
THE TARDIS, THEY
ALL NOW WEAR THEIR
NORMAL CLOTHES.

/Grams:
Tardis
'in transit'
sound.

TRACK IN
as DOCTOR
moves Rt.
to M.3-s
VICKI/BARBARA/
IAN.

WE FEATURE DOCTOR
WHO AT THE CONTROL
PANEL, MANIPULATING
THE SWITCHES AND
LEVERS.

THE NOISE OF
THE MECHANISM CAN
BE HEARD.

IN THE BACKGROUND,
IAN, BARBARA AND
TANNI ARE GROUPED.

WE CUT TO JOIN
THEM)

TANNI: ... and the point was
the Doctor wasn't really playing
the lyre at all.

BARBARA: But no-one would admit
they couldn't hear it?

(4 next)

-55-

DW

(Sh.115 on 3)

-56-

VICKI : Exactly; he fooled
everybody!

116. 4 G 24 IAN : He usually does Vicki -
you'll see. /

BARBARA : Well, much as I like these
clothes, I suppose I'd better change
into something more practical. /

117. 3 E 9 VICKI : Where will we go now -
has the Doctor told you? /

118. 1 L 24 (BARBARA SMILES,
BUT ANSWERS
POLITELY:)

BARBARA : Oh, no - he never
does that.

VICKI . It's a surprise!

119. 3 E 9 IAN : Yes - to everybody. /
MCU VICKI a/b

(LOOKS AT
EACH OF THEM
IN TURN)

120. 1 L 24 VICKI : You're teasing me!
The Doctor can work the ship
can't he? /
3-S

BARBARA : Ye-es!

IAN : Sort of.

LET GIRLS GO.

VICKI : Of course he can! I
mean he must be doing something -
he's been at those controls for
ages. I don't believe you. Come on.

(IAN SMILES, LOOKS
AT THE DOCTOR,
AND HIS SMILE
FADES SLOWLY)

IAN : Yes, you're right - he
has ... (cont...)

(2 next)

-56-

DW

-57-

(Sh.120 on 1)

_(WE CUT TO SHOW
DOCTOR WHO AT
THE CONTROLS AND
IAN AS HE WALKS
TOWARDS HIM.)

PAN IAN Rt.
to 2-s IAN/DR.
and
TIGHTEN to
C.2-s

TANNI AND BARBARA
TALK, UNHEARD, IN
THE BACKGROUND)

IAN: The others have gone to get
changed.

DOCTOR WHO: Mm? Oh, Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.
It's strange - very strange.
I'd have thought it impossible -
but I suppose we could have
materialised for a split second
of time and

121. 2 D 9
CU IAN
been imprisoned by some kind of
force, Chesterton. I can't
break the hold at all. Some-
thing, somewhere is slowly dragging
us down.

We've been captured!

R/P
F/X

(IAN STARES AT
THE DOCTOR,
THEN:)

Dragging us?

122. 4 G n/a
VC 2-s
IAN/DOCTOR
IAN: / Down to where. Doctor? /

(5 next - roller)

-57-

(DOCTOR WHO AND IAN
STARE AT EACH OTHER
AS WE:)

Next Episode
The Web Planet

SUPERIMPOSE SLIDE 5)

FADE OUT

FADE IN 123. 5 Roller: Starts:
Dr Who ... WILLIAM HARTNELL

Ends:
Associate Producer
MERVYN PINFIELD

MIX TO Slide 3) Producer
VERITY LAMBERT

MIX TO Slide 4) Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION